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§ 26: alimaño. § 44, 2, last column, *detall*: is not *detalle* meant? In this case it does not illustrate the division in which it is placed. § 61: punctuation after 1st example. Ex. 6. a, 12: punctuation. Exs. 12. a, 7 and 14. a, 8: punctuation. § 117, 6th exm.: Buseo. § 126: preveemos. § 171: noun\$. Ex. 18, 18: embargo. § 245: enseñare (for 'enseñaré'). § 250, 1st line: spacing and punctuation. § 322: ion (for 'ión'). Ex. 25. a, 1, 4: punctuation. § 406: ayo (for 'Mayo'). § 415, last exm.: *ne* (for 'one'). § 433, last exm.: *esos* (for 'pesos'). Ex. 31, 1 (and vocab.): sér(es). As noun (= *ente*) *ser* does not now customarily take the diacritic sign (cf. *Dicc. Acad.* and author's list, § 49, b). Ex. 32, 8: *do-day*. § 548, last exm.: *be*. § 559, 1st exm.: *hav*, and punctuation. § 569, last exm.: *circunstancias*. § 574, 4th exm.: (el) *enfermó* (verb for noun inflection). § 639, last exm.: *hecha* (for 'hecho'). § 652, 3rd exm.: *aprísa*. § 658, 2nd exm.: *ridículos* (no accent mark). Ex. 40, 11: *Wáshingtón* (for *Wáshington*, cf. exm., § 33). Ex. 43, 1: *vistose*. P. 321: chapter heading *lxiv* (for 'xliv'). § 793: *á* omitted after "gusta." § 839, Rem.: the illustrating word "rocks" is omitted after "marked.") § 905: *xamples*. Ex. 48, Note 8: reference to 910 should read 901. § 940, last exm.: *ultimo* (no accent mark). Ex. 49, 26, Note: punctuation. § 1042, b: the typography of "bullí" is irregular (cf. "tañí," following). § 1062: *perdid*. § 1087: *ubimos*. § 1136: *complacer* and *desplacer* = Class IV instead of III, *endurecer* = IV instead of V, *entrelucir* = IV instead of VI, *repensar* and *revolver* = I instead of II, *sobrevestir* = III instead of II; *dasa-pretar*. P. 499, 2nd col.: *soler* = § 1124 instead of 1125. P. 562, 2nd col.: *tallo* (= "waist," cf. ex. 34. a, 1). P. 570, 2nd col.: "bird" is out of its place. P. 583, 1st col.: *Island* (for 'Iceland'). P. 592, 2nd col.: *arco-iris* (for *arco iris*).

## VII. STYLE.

It is doubtless quite supererogatory to speak of "style" in reviewing so unimaginative a production as a grammar. In such a book only the simplest and most direct phraseology can be admitted. No one can take issue with the author's

performance on this score. Nevertheless, there are constructions which the orthodox reader of English themes would not allow to pass unchallenged, even though the sense be clear and popular usage careless. In § 77 and ex. 21, 6 the author might deem the preference of 'relatives' for "relations" as an unnecessary refinement, but he has himself sanctioned the former in § 78, and in § 268. An example of confused construction is to be noted in ex. 35, 12: . . . "some of my friends has taken." Doubtless the author does not take seriously the distinction between *shall* and *will*, e. g., "a week from to-morrow we will have been living two years in this house" (§ 871); or, "if there were a breeze we wouldn't feel the breeze so much" (ex. 50, 3); or, "I doubt whether I will be able to accomplish it" (§ 992); or, "I foresaw (I did not foresee) I would meet with (such) great obstacles" (§ 994).

The reviewer has made no attempt to draw up a comprehensive table of these "niceties," but to the few examples cited a number of others could be added in which the author's usage might well be revised and thus meet the rigorous standard that a text-book so valuable as his own should illustrate.

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## ENGLISH LITERATURE.

*Philosophy in Poetry: A Study of Sir John Davies's Poem, "Nosce Teipsum."* By E. HERSHEY SNEATH, Ph. D., Professor of Philosophy in Yale University. New York: Charles Scribner's Sons, 1903.

Some years ago Professor Sneath published an admirable treatise on *The Mind of Tennyson*. For a second study on the borderland of literature and philosophy he has now taken the *Nosce Teipsum* of Sir John Davies, the Elizabethan. To this poem he was led, it would seem, not so much for its real literary value as for its historical significance. The *Nosce Teipsum* is the best brief statement of the philosophy and theology of the Elizabethan age; it is also "the first formally

developed system of philosophy in English poetry." Professor Sneath leaves still unsolved the problem as to what model Davies had at hand; but he shows quite conclusively that it was not the *De Rerum Natura* of Lucretius. Likewise little attention is given to the influence that Davies exerted upon the poetry of the subsequent age. For the main design of the book is to trace the leading ideas of Davies to their sources, and then to indicate tersely the part they have played, irrespective of Davies, in the history of philosophical speculation. After stating, for example, Davies's refutation of the materialism that belonged to Graeco-Roman thought, and telling us where the poet got his arguments, Professor Sneath proceeds to a brief history of materialism, contrasting the early and crude forms of it with the scientific refinements of the nineteenth century. To the study, which is made up of a series of connected essays, is appended for the convenience of the reader, the poem itself from the text of Grosart.

The most original parts of the book deal with the direct sources of Davies's ideas. As might be expected, a large contribution was made by the *De Anima* of Aristotle. Indeed, Davies did little more than put Aristotle into rime, when he came to treat of the reality, nature, and activities of the soul. From Cicero's *Tusculan Disputations* were derived those arguments for immortality that still obtain in the world of thought—the intimations from wide assent, contempt or dread of death (dependant upon whether a man is righteous or wicked), and the very common desire for posthumous fame. The more distinctively theological notions of Davies came mostly from Calvin's *Institutes of the Christian Religion*. Poet and theologian agree essentially on the origin of the soul and on various speculations concerning original sin. Both held to the intellectual as well as to the moral fall of man, the futility of knowledge, *et cetera*—views that at a later time placed a ban upon all literature on the ground that it proceeded from a corrupt imagination. To have worked out in details that can not be given here Davies's relation to Aristotle, Cicero, and Calvin, required good judgment as well as wide knowledge.

But a more striking piece of investigation has to do with Nemesius, the Church Father, once known for a Greek tract called *De Natura Hominis*. A

certain Alexander Dalrymple, as recorded in Nichols's *Literary Illustrations*,<sup>1</sup> wrote to a friend that Davies took his poem chiefly from Nemesius. Anent this remark Grosart, in a *Memorial Introduction* to *The Works of Sir John Davies*,<sup>2</sup> swore on his salvation that the poet knew absolutely nothing of the Church Father. "Not one line," said Grosart, "was taken from Nemesius . . . not one scintilla of obligation suggests itself to the reader." Professor Sneath examines the question anew. Dalrymple's charge of wholesale plagiarism is found to be untrue. But—notwithstanding the violences of Grosart—Davies was certainly familiar with the *De Natura*. Toward the proof of this there is much evidence in the ideas common to Davies and Nemesius; but the question is settled beyond doubt by a comparison between what each says on the relation of the soul to the body. Not only do they agree in all essentials; but to express the relation, they employ the same similes and metaphors. Both say, for instance, that the soul is not contained in the body as a liquid in a vessel, or as fire in wood; but that it is diffused like the sun through the air. Wherever Davies varies in his imagery from Nemesius it is mainly in that imaginative heightening that we should expect of a poet in distinction from a philosopher.

Scholarly as is the book, the reader is perplexed by some of its features. Why, he asks, for instance, should it have for main title *Philosophy in Poetry*? From such a title one certainly expects a treatise on a wide and interesting theme; then comes the drop to *A Study of Sir John Davies's Poem, "Nosce Teipsum."* True, something is said in an introductory essay about philosophy in verse, but what is said seems inadequate for even an outline, and it is misleading. Surely a poem may fail as a poem for many reasons, but nothing is likely to contribute more to this issue than the attempt to express in a formal way philosophical systems and dogmas. Dante, Milton, and Tennyson—all of whom are cited by Professor Sneath—do not survive for their dreary speculations, but in spite of them. The further he gets away from Thomas Aquinas, the greater Dante becomes. So of Milton and his Protestant theology. So perhaps of

<sup>1</sup> Vol. rv, pp. 549–50.

<sup>2</sup> London, 1876.

Tennyson and the metaphysical problems he would solve. These great writers are all read not because they are philosophers, but because they are poets. The *Nosce Teipsum* is a clever experiment in rimed philosophy. It is not a great poem, and it is only an incident—important as that may be—in the history of philosophy in poetry. Professor Sneath should now justify the large title he has written over this book by a series of studies in the philosophical poets.

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### GERMAN LITERATURE.

*Easy German Stories*, with exercises, notes and vocabulary, by PHILIP SCHUYLER ALLEN, Ph. D., and MAX BATT, Ph. D. 2 Volumes. Scott, Foresman & Co., Chicago, 1904.

The authors have put a good deal of care very successfully on these two volumes and have made a serviceable text. The plan is the same for each volume: reading matter consisting of complete short stories (65 pages in Vol. I and 80 in Vol. II), thoroughly digested in about 30 pages of notes for each volume, the whole provided with a German-English vocabulary and 70 pages of grammar (this by Dr. Henrietta Becker), the grammar being repeated in Vol. II. The reading selections are for Vol. I: Baumbach, "Ranunkulus" and "Der Fiedelbogen des Neck"; Heyse, "L'Arrabbiata"; Rosegger, "Als ich das erste Mal auf dem Dampfwagen saß," "Wie der Meisenpapp gestorben ist"; and for Vol. II: Riehl, "Der Leibmedikus"; Liliencron, "Der Narr"; Wildenbruch, "Das edle Blut."

Of these stories, the most meritorious in themselves are Rosegger's. These, as well as Heyse's and Wildenbruch's have already become fixtures in America through the excellent editions of Fossler [1895, Ginn], Frost [1896, Holt], and Schmidt [1898, Heath]. The editors have taken some few liberties with the text of Rosegger's stories, but have usually left the dialectic touches (e. g., p. 56, *feitel* 'messer,' which, by the way, ought to be noted in the vocabulary as dialectic).

This is well, too, for the student must early adjust himself to the fact that in modern German he must have his mind made up to meet foreign or dialectic words in almost any kind of literature—a mark of the cosmopolitan tendencies of the age. The editors in the Biographical introductions furnish good illustration of the same thing by the use of the scholastic (but transparent and thoroughly Germanized) expressions, *Lokal-kolorit* (not in vocabulary), *Foliant*, *intimsten*, *Temperament*, *frappenten* (not in vocabulary), *Didaktismus*, and many others which, on the whole, make the introduction sound bookish, and like a seminar-arbeit addressed to students of style rather than to beginners in the language.

It seems to me there is little good to be derived by leaving the student to his guesses for the meaning of such words from Vol. II, as *borniertesten*, *dummpfiffig*, *verhimmelnd*, *Kutte*, *Bisz*, etc., etc., which are not in the vocabulary. The editors say many words are "designedly not in the vocabulary," so it is impossible to guess which are the intended omissions. But it exasperates a student not to find a word he goes after, and the gender if not the meaning makes it imperative to supply a close vocabulary. How is the beginner to infer anything about the derivatives or compounds of *knapp* if *knapp* is not in the vocabulary? *knapp* and a pageful of aftermath is gathered at p. 80. Page 152 ff. the meanings of the infinitives should be given. The material of the grammar ought to be indexed. It is unfortunate that the 100 words at p. 80 (Vol. II) are not in their places in the regular vocabulary.

The "Exercises" for conversational practice and the "Notes" on the text are admirable, and here the salient virtues of the two volumes appear. Many of the questions might be made to require less memory of the detailed progress of narration since the use of the German is the prime object, e. g., "What occurs next?" is the poorest style of a question (and doesn't occur here). But a question like "What happens after he sets the bucket under the spout?" leaves the burden wholly on the language proper where it belongs.

The grammatical appendix has strong features and the heavy type does especially good service in the verb paradigms, e. g., p. 142, 143, 149.

The grammar leaves the beaten path at intervals